



Diaries Schumann
Tiffany Poon

DIARIES

Robert Schumann (1810-1856)

Kinderszenen, Op. 15

1	No. 1, Von fremden Ländern und Menschen	1. 52
2	No. 2, Kuriose Geschichte	1. 05
3	No. 3, Hasche-Mann	0. 30
4	No. 4, Bittendes Kind	1. 03
5	No. 5, Glückes genug	0. 37
6	No. 6, Wichtige Begebenheit	0. 52
7	No. 7, Träumerei	2. 27
8	No. 8, Am Kamin	0. 56
9	No. 9, Ritter vom Steckenpferd	0. 41
10	No. 10, Fast zu ernst	2. 09
11	No. 11, Fürchtenmachen	1. 31
12	No. 12, Kind im Einschlummern	2. 04
13	No. 13, Der Dichter spricht	2. 47

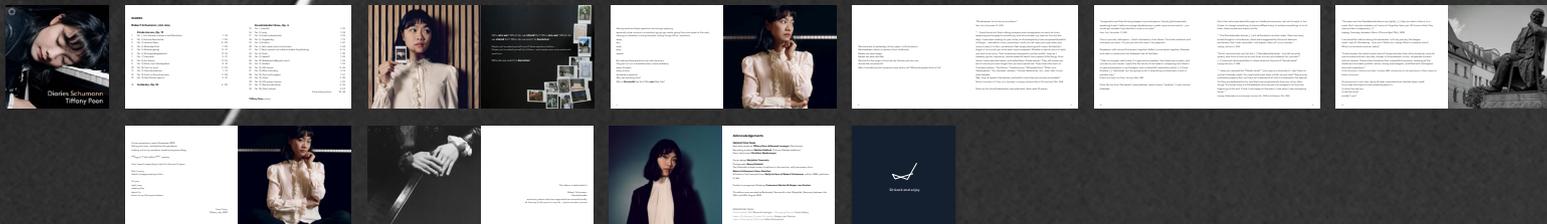
14	Arabeske, Op. 18	6. 30
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Davidsbündlertänze, Op. 6

15	No. 1, Lebhaft	1. 32
16	No. 2, Innig	1. 24
17	No. 3, Etwas hahnbüchen	1. 29
18	No. 4, Ungeduldig	1. 15
19	No. 5, Einfach	1. 47
20	No. 6, Sehr rasch und in sich hinein	1. 44
21	No. 7, Nicht schnell mit äußerst starker Empfindung	4. 16
22	No. 8, Frisch	1. 05
23	No. 9, Lebhaft	1. 32
24	No. 10, Balladenmäßig sehr rasch	1. 26
25	No. 11, Einfach	1. 35
26	No. 12, Mit Humor	0. 46
27	No. 13, Wild und lustig	3. 16
28	No. 14, Zart und singend	1. 57
29	No. 15, Frisch	2. 09
30	No. 16, Mit gutem Humor	1. 25
31	No. 17, Wie aus der Ferne	3. 36
32	No. 18, Nicht schnell	2. 23

Total playing time: 59. 68

Tiffany Poon, piano





Who **are we**? What do we **stand** for? Who **are we**? What do we **stand** for? Who do we want to **become**?

Maybe you've asked yourself one of these questions before. Maybe you've asked yourself all of them...and maybe even more existential questions.

Who do we want to **become**?



NAME	ADDRESS	PHONE	EMAIL
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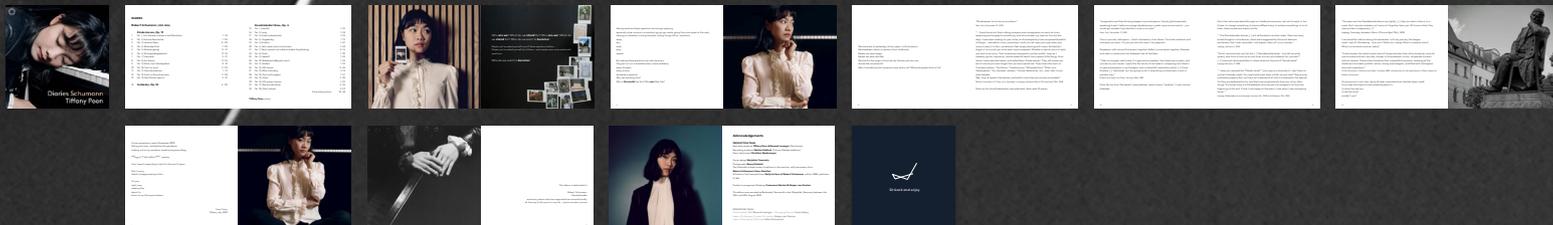


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Asking ourselves these questions can be eye-opening, especially when we are in a constant go-go-go mode, going from one place to the next, staying on schedule, moving forward, ticking things off our checklists, sleep, eat, work, play, repeat.

But asking these questions can also be scary. They put us in a vulnerable state, where suddenly every thought, every action, demands a question. Why are we doing this? Why is **the world** like this? Why **am I** like this?



We look back at yesterday, at last years, to find reasons.
 We daydream about a memory from childhood.
 Maybe we were happy.
 Maybe we were terrified.
 We look for the origin of how we are the way we are now.
 Are we like our parents?
 Was it something that someone once said to us? What did people think of us?

"*Kinderszenen* has to be on my album."

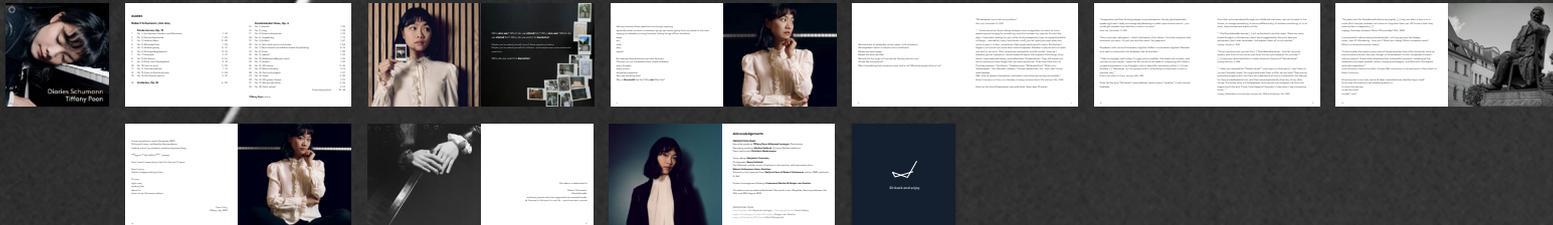
New York, November 15, 2020

"... I have found out that nothing sharpens one's imagination so much as to be expecting and longing for something, and this has been my case for the last few days. I have been waiting for your letter, and consequently have composed booksfull of things, --wonderful, crazy, and solemn stuff; you will open your eyes when you come to play it. In fact, sometimes I feel simply bursting with music. But before I forget it, let me tell you what else I have composed. Whether is was an echo of what you said to me once, 'that sometimes, I seemed to you like a child,' anyhow, I suddenly got an inspiration, and knocked off about thirty quaint little things, from which I have selected twelve, and called them 'Kinderszenen.' They will amuse you, but of course you must forget that you are a performer. They have titles such as 'Furchtenmachen,' 'Am Kamin,' 'Haschemann,' 'Bittendes Kind,' 'Ritter vom Steckenpferd,' 'Von fremden Ländern,' 'Curiose Geschichte,' etc., and I don't know what besides.

Well, they all explain themselves, and what's more they are as easy as possible."

Robert Schumann to Clara, on a Saturday in Leipzig, between March 17th and April 13th, 1838

Note: by the time *Kinderszenen* was published, there were 13 pieces.



"Imagination and free thinking happen in private spaces. Society (philosophically speaking) doesn't really encourage daydreaming in public open environments... you would get scolded if you did this in class or at work."

New York, December 17, 2020

This is a private, safe space — that's the beauty of an album. You listen wherever and whenever you want. It's just you and the music. No judgment.

Daydream with me and Schumann together. Reflect on ourselves together. Meander and walk in nature with the Arabeske. Feel all the feels.

"I feel so strangely sad to-day. It is gray wintry weather, the streets are so quiet, and you are on your travels. I spent the whole of last week in composing; but there is no genuine pleasure in my thoughts, and no beautiful melancholy either [...] I have finished [...] 'Guirlande,' as I am going to call it, everything is interwoven in such a peculiar way."

Robert Schumann to Clara, January 24th, 1839

Note: By the time "*Guirlande*" was published, which means "wreath," it was named *Arabeske*.

Now that we've wandered through our childhood memories, we look forward to the future, to change something, to have a different day, to achieve something, or to sit back, take a break and dream a little.

"...The Davidsbündler dances [...] will be finished in another week. There are many bridal thoughts in the dances, which were suggested by the most delicious excitement that I ever remember. I will explain them all to you one day."

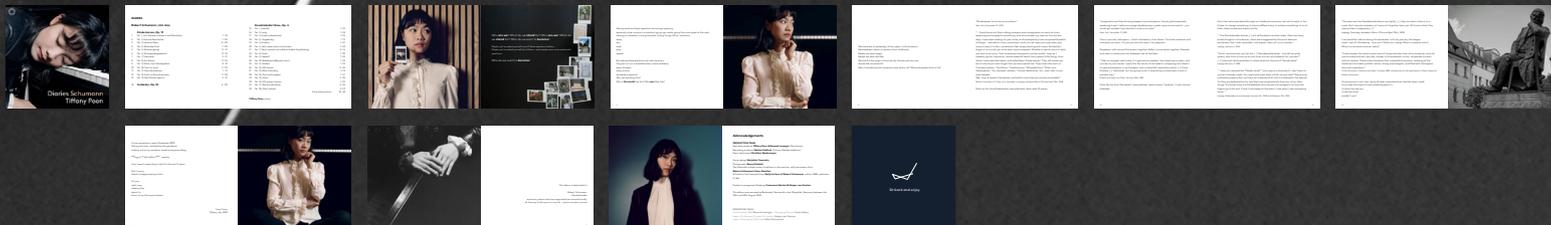
Leipzig, January 5, 1838

"Do let me know how you like the [...] 'Davidsbündlertänze' - but tell me quite openly, and think of me not as your lover, but as your husband. Do you hear?"
[...] I have just discovered that it strikes twelve at the end of "davids-tänze"

Leipzig February 11, 1838

"...Have you received the "Davids-tänze?" (one copy is in silver print). I sent them to you last Saturday week. You might patronise them a little, do you hear? They are my particular property. But my Clara will understand all that is contained in the dances, for they are dedicated to her, and that more emphatically than any of my other things. The whole story is a Polterabend, and now you can imagine it all from the beginning to the end. If ever I was happy at the piano it was when I was composing those..."

Leipzig, Wednesday 6 am between January 5th, 1838 and February 11th, 1838



"You pass over the Davidsbündlertänze very lightly; [...] they are what a face is to a mask. But I may be mistaken, as I have not forgotten them yet. All I know is that they were written in happiness [...]"

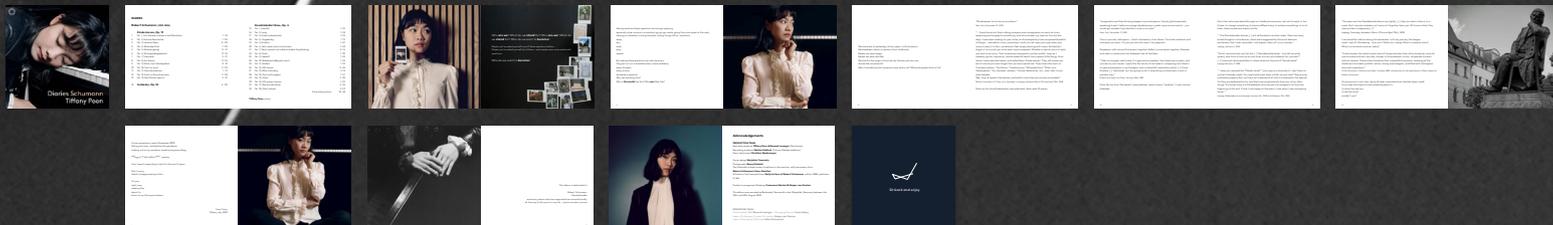
Leipzig, Saturday, between March 17th and April 13th, 1838

I conceived this album during the existential...let's say journey, that began when I was 23. Wondering... who am I? What am I doing? What is classical music? What is a classical musician today?

"Unfortunately the world knows more of his peculiarities than of his character, since he was intimate with but very few, though to those dearest to him, he opened his heart without reserve. These letters therefore form a beautiful memorial, revealing all the treasures of an ideal youthful nature, strong and energetic, and filled with the highest aims and aspirations."

Clara Schumann, Frankfurt am Main, October 1885, introduction to her publication of Early Letters of Robert Schumann

At some point in our lives, we've all been misunderstood, whether big or small. If you had the chance to do something about it, to show the *real you*, to tell *the truth*, wouldn't you?



It was sometime in early November 2020.
Sitting at home, confined by the pandemic,
looking out at my windows, questioning everything,

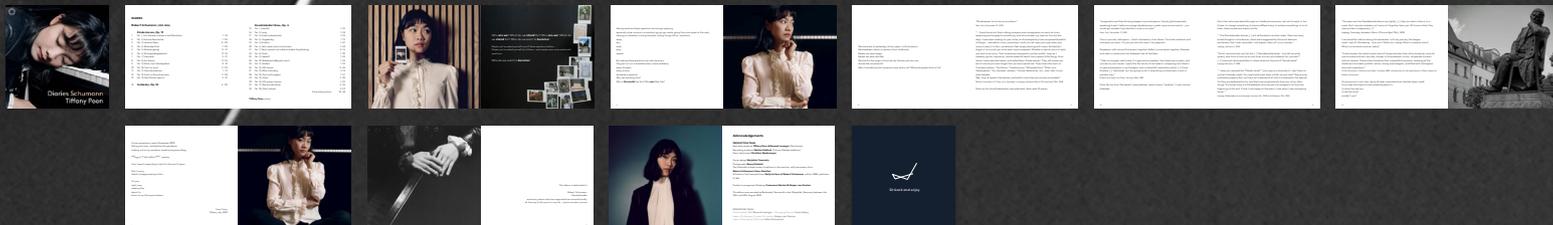
rolling on a self-discovery journey

that I wasn't expecting to last for the next 3 years.

Don't worry,
there's a happy ending to this.

It's you,
right now,
reading this,
about to
listen to my Schumann album.

Yours Truly,
Tiffany, July 2023

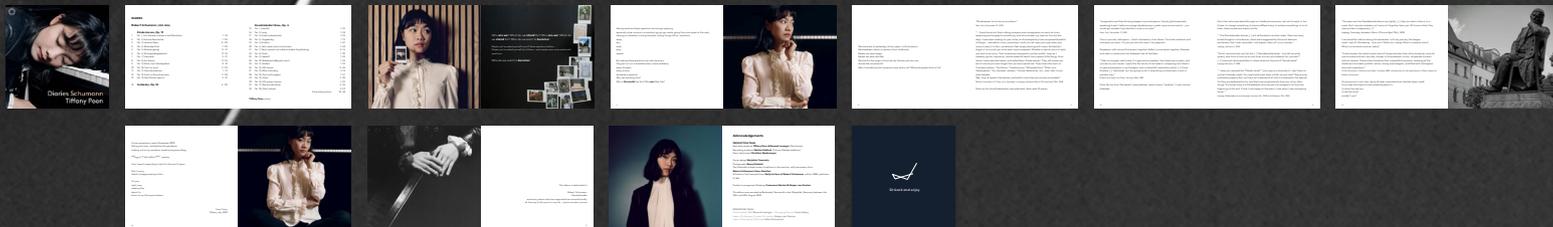




This album is dedicated to

Robert Schumann
Dauidsbünder

and every person who has supported me unconditionally
all the way to this point in my life — you know who you are





Acknowledgements

PRODUCTION TEAM

Executive producer **Tiffany Poon & Renaud Loranger** (Pentatone)

Recording producer **Markus Heiland** (Tritonus Musikproduktion)

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Photography **Remy Holwick**

The Polaroids include covers of editions in the archive, with permission from

Robert-Schumann-Haus Zwickau

Schumann text excerpts from *Early Letters of Robert Schumann*, edition 1888, publisher G. Bell

Product management & design **Francesca Mariani & Kasper van Kooten**

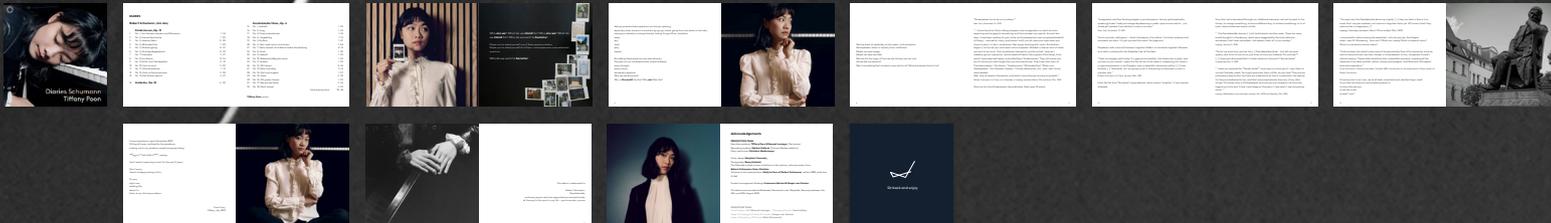
This album was recorded at Reitstadel, Neumarkt in der Oberpfalz, Germany between the 18th and 20th August 2022.

PENTATONE TEAM

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Head of Catalogue, Product & Curation **Kasper van Kooten**

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Sit back and enjoy

